Dancing Star

. 1 NO. 8 JULY 1951 FIFTEEN CENTS

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NFORMAL PUBLICATION DEVOTED TO THE ART OF DANCING

Ballroom Patter

by David Storm

REFRESHER NOTES
FOR BALLROOM TEACHERS
(Cont'd from June issue)

ENTHUSIASM

Show the same enthusiasm for all of your students, regardless of their age, build or looks. When a teacher begins to inquire, before she has been assigned a student, as to whether or not he is good looking, or young, that teacher is no longer interested in teaching dancing, and should look for another job.

LOYALTY

Whether you teach full time or part time,. don't quit your job without giving your employer ample notice. Remember, a dance teacher can't be trained over night. You never know when you might need a good recommendation.

A NOTE ON THE WALTZ

Don't ignore the Waltz if you're learning to dance. Remember, the Waltz is an excellent foundation for all types of dancing. And don't judge the limitations of this dance by the manner in which the average dancer executes it. (And I use the word *execute* advisedly.)

When properly danced, the Waltz is one of the most graceful and beautiful dances on the ballroom floor. Nor are its steps limited to step-step-close as so many men seem to think. On the contrary, combinations are literally endless, depending, of course, upon the knowledge of the person leading the dance.

So don't overlook the Waltz as an important addition to your dance repertoire.

Dancing Star

JULY 1951

VOLUME ONE NUMBER EIGHT

CONTENTS

Ballroom Patter — David Storm — 2

Dance Lines — Gordon Keith — 3

Dance Trends — J.S. McCown — 4

Phony Talent Scouts (PART 1 OF 2 PARTS) — Frank Rasky — 5

Teachers & Dancers in the News — 6

Dancingly Yours — Beatrice de Baltazar — 7

Index of Dance Schools — 9

Dance Teacher's Associations — 11

Leslie Caron — 13

It's a Fact — 14

Laugh Lines — 15

ON THE COVER

Gene Kelly and Leslie Caron from the new MGM musical 'An American in Paris.' For a story on this youthful ballerina discovery see page 13.

★ DANCING STAR ★

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ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith

SANS PERSONAL TOUCH

In the May issue of the Dancing Star we inserted prepaid subscription cards. The results were more than satisfactory insofar as new subscribers went, but the thing we missed were those personal letters and notes which usually accompanied the former cut-out subscription blanks.

REMINISCING

The other evening we were indulging in a bit of reminiscing over bygone days. The thought occurred to us that we were pretty naive in our youthful years; particularly when it came to business, and more specifically when it came to the opening of our first dance school.

We were fresh from amateur nights, club dates and an occasional weekend vaudeville engagement when we decided that the dance teaching profession would be far and above that of the trouper with his one night stands, irregular hours and continuous travels. So, with this reasoning in mind we scouted around our home town in search of an ideal location in which to open our proposed dance school. Finally, aided by the brashness of youth, we managed without a deposit, to talk some sweet old ladies into renting us the local

(CONT'D ON PAGE 11)

This Issue of

Dancing Star

Goes to

more than

6,000

dance:

• SCHOOLS

• TEACHERS

• STUDENTS

&

• PROFESSIONALS •

THROUGHOUT THE UNITED STATES & CANADA

Send for our advertising rates, they are surprisingly REASONABLE for such a preferred list of potential buyers....

(OUR MAILING LIST CONSISTS OF MORE THAN 20,000 NAMES & ADDRESSES OF DANCE SCHOOLS, TEACHERS & PROFESSIONALS.)

Dance Trends

by J. S. McCOWN

'Why do some styles of dancing seem to live on forever while others have waves of increasing and decreasing popularity?' is a question I've often been asked.

My more than forty years in the teaching profession have necessitated an analysis of such problems many times over.

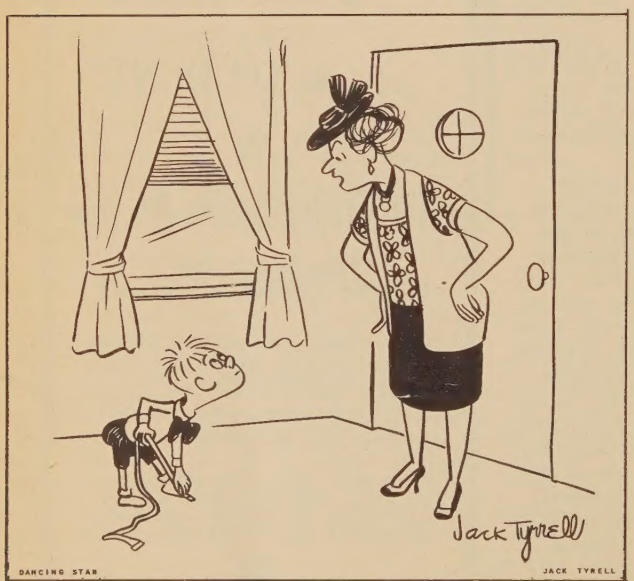
History shows that some of the most popular dances of India have been danced the same way for over 2,000 years. It would be considered sacrilegious to alter them.

In the United States the dance teachers, choreographers, and dance directors seem to have modernized themselves into a dilemma. Someone, or some group started a trend and the American public followed. The thought was established that if a dance wasn't absolutely new in style and creation it was of no value. The majority of teachers followed with an everlasting fear of being labled 'corny' or old-fashioned.

Quickly, we must follow with a defense for choreographers, who must change their creations to match with changing needs. For example, Charley Baker, one of Hollywood's first television dance directors, had to create routines that would match with the idea that dancers were only as tall as clothes pins on the screen of the first television sets. Exaggerated movements were a requisite of each routine. Within one year TV screens had increased in size from an average of 7 inches to that of 16 inches. And today with screens growing increasingly larger, TV stages and sets have had to keep pace. Very seldom is a dance director asked to put six dancers in a six foot square.

There are, however, certain basic principles in creating dances that we should not stray too far from if we are to remain practical. First, you should have a theme, either in rhythm or in style. Second, follow through with frequent repetitions of the better movements or rhythm patterns. Professionals often repeat a good step for eight measures. When the public sees a nice two-measure combination they like, it is

(CONTINUED ON PAGE 15)



'I DON'T CARE IF ONE LEG IS 3/16 OF AN INCH SHORTER THAN THE OTHER! YOU'RE STILL GOING TO DANCING SCHOOL!'

Phony Talent Scouts

By FRANK RASKY

...IF YOU'RE LOOKING FOR A CAREER IN MUSIC, ACTING, OR DANCING, DON'T SIGN ANYTHING UNTIL YOU HAVE READ THIS STORY. HERE'S HOW THESE PHONIES OPERATE.....

(CONDENSED FROM VARSITY WITH PERMISSION.)

THE day after he appeared in the college musical show, Fred, a sophomore studying in Detroit, received a handsomely embossed letter in the afternoon mail.

"Dear Sir," it began, "we were very much impressed by your acting in your university's annual musical production. In fact, we think your talents are ideally suited for television. A representative of our agency will call upon you this Friday to arrange a contract."

Naturally, Fred was both stunned and elated. At first he thought it was just another college prank. Yet the letterhead plainly read, "Joseph Smith Associates, Theatrical Talent Scouts." With mounting excitement, he looked forward to his visitor.

On Friday evening, while Fred was trying in vain to concentrate on his studies, a dapperly attired stranger with an obvious gift of gab called upon him.

"I'm the talent scout you're expecting," the man said, flashing a broad grin. "I've already tested your abilities. I saw you acting in your college revue, and immediately persuaded my superiors you should be signed up as a television star."

Fred was flattered, though still a little skeptical. "But why did you select me?" he asked.

"Because you have a naturally photogenic face. Now how much acting experience have you had?"

"Only one year with the college Dramatic Society."

"Then you need a little more training first," the man continued briskly: "I'm so enthusiastic about your possibilities that my organization will back you all the way. We recommend a really sensational evening course costing a mere $400. And that's peanuts when you consider you'll soon be earning that amount *weekly* on a television camera.

When the course was over, Fred went back to the talent scout agency. "Sorry," he was told there, "you don't fit into any casting type we can use right now." He has yet even to see a TV camera.

Fred is one of the growing army of gullible students who will be swindled this year by phony "talent schools" and the grifters who act as their "talent scouts." Operating in every state of the union in competition with legitimate talent trainers, these charlatans also victimize amateurs seeking careers in radio, the theater, movies, modeling and concert halls.

The National Better Business Bureau says the golden fleece sheared annually by the talent shysters runs

(CONTINUED ON PAGE 8)

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

GLADYS HIGHT, BALLET TEACHER & WORLD TRAVELER RETURNS

Gladys Hight, world traveler, author, and owner of the Chicago ballet school which bears her name, returned last month from the French Islands of Guadeloupe and Martinique. Her trip was prompted by a desire to record the unusual in her second book of dance travels.

'African Tempo' Miss Hight's first travel book just recently came off the press. This book is more than a unique account of native choreography. Recorded between its covers are the authentic sights and sounds of metropolis and jungle, urban promenade and primitive safari.

SUGAR RAY DOES TAP DANCE FOR PARIS AUDIENCE

Sugar Ray Robinson, middleweight boxing champion, who has long wanted to be a professional dancer, finally got an opportunity to display his dexterous foot work.

While on a boxing tour of Europe Sugar Ray performed his tap dance routine before an applauding audience at a theatrical benefit at the *Palais de Chaillot* in Paris.

NOTICE TO DANCE TEACHERS!

To introduce our new Classified Advertising Column: INDEX OF DANCE SCHOOLS we are offering a ONE MONTH FREE LISTING in this column with each new subscription to the DANCING STAR.

(SEE PAGE 9)

PRIZE WINNERS...

The Peninsula Children's Concert Association in Northern California which gives its annual symphonies Fall through Spring, decided to utilize its local talent this year rather than import it as has been its custom in the past.

Winners of the 1950 auditions in the classic dancing division were, Clyde Queen, first place, who danced 'Aurora's Variation' from Tchaikowsky's Sleeping Beauty, and Joan Cristofani, second place, who performed 'The Hoyden' an original dance by her teacher, Olga Ziceva, well known Peninsula ballet artist. Both girls will appear in concert in the forthcoming series.

'...ANYBODY CAN HAVE BABIES'

Prima ballerina Maria Tallchief in seeking an annulment of her marriage from choreographer George Balanchine told the court that her husband had refused to let her have children.

'He said my career was far more important than a family and I was far more important to him as a dancer than as a mother,' she said. 'He told me anybody can have children and only a few can dance...'

RADIO CITY MUSIC HALL DOESN'T REQUIRE DANCING-JUST MECHANICS SAYS 'KISS ME KATE' DANCER

Dancer Doris Atkinson, on tour with the 'Kiss Me Kate' show, stopped off to visit her family in Ottawa. In a newspaper interview for her hometown paper, the Ottawa Evening Citizen, she was quoted as saying in regards to her six-week

(CONTINUED ON PAGE 10)

Dancingly Yours,

Beatrice de Baltazar

HOLLYWOOD, CALIFORNIA: INISITA, THE CELEBRATED SPANISH DANCER, MAY BE SEEN WITH HER GROUP OF GENUINE GYPSIES IN RKO'S 'FOOTLIGHT VARIETIES' AS WELL AS ON A NUMBER OF CALIFORNIA TELEVISION SHOWS.

Perhaps the most hazardous incident that can happen to a great star is to be compared to a previous one; at least that is what I have observed from my own past experiences. Exactly that has happened with **Inisita**. She has been compared to **Argentina** as her equal, and likened to **La Argentinita**.

She is neither, of course, she is unique in her own right. She is the great **Inisita**, and we shall hear more and more about her.

Inisita comes to her public well seasoned. Her father, **Willy Stahl**, was a conductor and violin soloist; he started her career with violin instruction and from that instrument to the piano.

It is no wonder she has so much vital richness to express in her dance! She makes her castanets whisper like lovers after a quarrel or explode into wild and frenzied staccato. **Inisita** makes them vary in tone and expression like a well trained voice.

Her heel work with which a dancer beats out additional intricate rhythms is also neat and strong. The Spanish dance is unique in that it requires the dancer to create much of the rhythm and music.

At times this dancer synchronizes this staccato footwork with complicated finger-snapping or a rhythmic hand-clapping, a kind of modulation of the clicking castanets. Again, to create particular mood, the tambourine or finger cymbals will be used in a way that makes them speak a language all their own. Now and then **Inisita** may sing a verse or two of the music in the course of a dance.

Inisita's dancing experience has been wide and varied with performances in the opera houses

(CONCLUDED ON PAGE 15)

PHONY TALENT SCOUTS

(*Continued from page 5*)

"well into the millions." This year, it is estimated, their loot will be more than $50,000,000. Many of the racketeers have organized fly-by-night schools for the sole purpose of trying to get a slice of the $2,500,000,000 paid out annually by the Veterans Administration for the education of America's 6,550,000 student ex-servicemen.

Talent charlatans masquerade under many disguises. They may pose as voice coaches, as publicity counselors, as models' agents, or as photographers' representatives. Probably the worst offenders are operators of spurious singing and acting schools, for they may seriously cripple the vocal muscles and personalities of genuine budding talents of tomorrow.

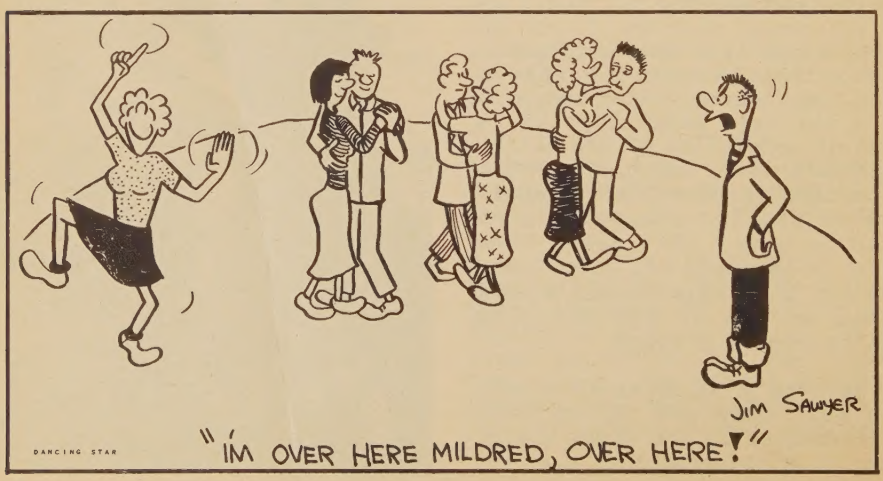
When I checked on two dozen drama schools in New York City recently. I was particularly amazed by the confession of a man who ran a "star studio." He admitted he had been a singing instructor three years ago; but when he discovered theatrical instruction was more lucrative, he had simply branched out with the slogan: "Every singer an actor and every actor a singer." Another New York voice instructor was a former plumbing engineer's assistant, who trained students' voices by putting marbles in their mouths!"

In recent years, the schools' so-called talent scouts have been invading the campuses of accredited colleges. These high-pressure drummers scan university newspapers for names of participants in college plays, music recitals or debating events. Though their bland sales talk assures students that the fake talent school has the "proper connections" to obtain jobs for them when the course is completed, this verbal guarantee is carefully omitted from the contract.

One of the neatest talent dodges was pulled not long ago on a college in Massachusetts. An advertisement appeared in the college newspaper asking students to send their photographs and $1 to a certain office in New York City. "The most handsome male student and the most beautiful female student will be given a sound-screen test," the ad read. "And their photos will be shown to the top New York talents scouts." The names of the judges were not revealed. When the investigators sent letters of inquiry to the contest headquarters, curiously enough, their letters were not answered.

Crooked photographers and their talent scouts have been causing trouble for college students in Los Angeles recently. Within a period of seven weeks, the Better Business Bureau in that city was actually bombarded with more than 2,800 letters of complaints about these cheats. The racket worked this way:

(CONTINUED ON PAGE 12)



Index Of Dance Schools

CALIFORNIA

BETTY MAY STUDIO
1052 Guerrero St.
San Francisco

ETTA NORTON STUDIO
820 12th St.
Modesto

DANCERS INTERNATIONAL
Charley Baker, Pres.
5666 Sunset Blvd. (at De Prons)
Hollywood.

HERMAN J. PIEPER'S STUDIO
1921 Tuolumne St.
Fresno

ROTHROCK DANCE STUDIO
1013½ 13th St.
Sacramento

CONNECTICUT

BARBARA HYLAND SCHOOL of DANCING
45 Wyman St.
Waterbury

NEW YORK

MARGARET ROSS HUTCHINSON DANCE STUDIO
58 Conrad Drive
Rochester 16

BETTY KULESA SCHOOL of DANCE
Box 163
Central Bridge

The rate for a (3) line listing in this column is $15.00 yearly (12) issues.

ADELAIDE'S DANCE STUDIO
95 Ivyhurst Road
Eggertsville 21

OHIO

MUSICAL ARTS STUDIO
1023 W. Wayne St.
Lima

NORTH CAROLINA

P.W. GROVES BALLROOM STUDIO
25 Normandy Road
Asheville

OREGON

ARTHUR F. BERGH
1731 N.E. 33rd Ave.
Portland 13

MILDRED HOLMES SCHOOLS of DANCING
129 S. 2nd St.
Corvallis

PENNSYLVANIA

ERNIE DANCE STUDIO
214 N. 7th St.
Connellsville

TENNESSEE

NICK LAMBOS PAULINE SCHOOL of DANCE
1910 West End
Nashville

TEXAS

DOLORES A. THEOFILU
4133 Crane St.
Houston 10

WASHINGTON

PETER W. SCHMIT
3101 E. Ward
Seattle, 2

(CONTINUED FROM PAGE 6)

employment at the Radio City Music Hall in New York:

'We did Ravel's Bolero and I hated it. We had to count to 42 before going on stage, count 13, run up some steps, count some more and something else. I might as well have stayed at home and studied math.

'At the Music Hall you always kneel on your left knee and and start on your right foot. It's not dancing, just mechanics like being in the army, although it looks awfully good from the other side of the footlights. Nobody knew your name. We did four a day, never got our clothes washed and I used to be afraid if I fell I'd get trampled.'

GRAHAM-WEIDMAN COMBINATION AT CONNECTICUT COLLEGE

Martha Graham, one of the founding artists on the faculty of the first School of the Dance at Connecticut College in 1948 will again teach on the school's 1951 faculty when the session begins on July 9th.

Miss Graham is scheduled to teach a concentrated short term series of master lessons to students at the School of the Dance.

Also included on the regular staff for the six-week session is Charles Weidman. Aside from teaching at the school, Mr. Weidman will appear in the Fourth American Dance Festival the week of August 13.

Both Miss Graham and Mr. Weidman were in the original group of modern dancers associated with the Bennington School of the Dance.

SINGAPORE TAXI DANCERS GET COST OF LIVING RAISE.....

Cabaret managements in Singapore have agreed to an hourly pay increase from $4 to $4.27 for all Dance Hostesses.

It was pointed out by Miss Nancy Hoe, president of the Singapore Dance Hostesses Association, that the girls wear out at least one pair of shoes each month. And in addition, the price of cosmetics is rising.

FIRST NEGRO CLASSIC BALLET TO MAKE U.S. TOUR.....

Six years ago a Negro mother attempted to enroll her daughter in a Los Angeles ballet school, but was turned down. Disillusioned, but not discouraged, she contacted choreographer Joseph Rickard. After thinking the matter over Rickard decided to open a dance school and subsequently launched the First Negro Classic Ballet. In 1950 the school gave its first professional performances. Because of its fine success the Company is scheduled to make a tour of the United States.

TAX TROUBLES FOR MONTE CARLO BALLET CO.

The Marquis George de Cuevas failed to show up for the rehearsals of his Monte Carlo Ballet in Berlin, Germany last month. His agent, Jerry Lavan, said he had expected the company to arrive in Frankfurt on May 27th. But when the train from Lausanne arrived minus the Marquis, Lavan put in a call to Switzerland only to be told that the ballet company had departed for Paris. Reports were that they were not too pleased with the company's advance ticket

(CONTINUED ON PAGE 11)

DANCE TEACHERS' ASSOCIATIONS

LOYALTY OATH HAILED

Members attending a recent DEA session signed Loyalty pledges on the spot; and of those to whom cards were mailed relatively few have failed to sign and return them.

Comment on the club's action has varied from lukewarm to boiling. However, it was strongly suggested that it become a part of the provision that all Pledges must be signed and returned within 30 days or else! The 'or else' meaning, being dropped from the DEA roster.

Candidates for membership in the DEA are required to subscribe to the Oath of Loyalty and also to state country of birth and status of citizenship. The Oath is as follows:

'In making application for membership in the Dance Educators of America, I do solemnly declare that I am not now, nor have I ever been a member or have I ever subscribed to the principles of any organization or party advocating the overthrow of the United States Government.'

It has been held that dance teachers are second only to teachers in the public school systems in their power to exert influence on the children of the nation. Nothing, it would seem, then, could be more in order than to declare one's aims and and objectives along with other loyal Americans to the parents of these youngsters.

(EDITOR'S NOTE: THE ABOVE ITEM HAS BEEN REPRINTED IN PART FROM THE DEA OFFICIAL BULLETIN.)

(CONTINUED FROM PAGE 10)

sales, but the Marquis could not be reached for comment.

The Monte Carlo Ballet Company now has a federal tax man traveling with them to account for the ballet expenditures which the Marquis deducts from taxes. Being allowed only $50,000 in writeoffs this year has somewhat restricted the Marqui's activities.

TEACHER & STUDENT TO TRAVEL

Immediately following the 'Ballet Unique' which Gladys Hight has produced in Chicago for many years, she will be off to London. This time she is giving one of her ballet teachers, Phyllis Wills, the European trip as a gift. They will study at Sadler's Wells in London and also with some of Miss Hight's former teachers in Paris.

DANCE LINES

(CONTINUED FROM PAGE 3)

Womens' Club on a strictly percentage basis.

Our next step, we reasoned, was to advertise. But the newspaper, uninterested in percentage deals, insisted on cash in advance. So with what was uncomfortably close to being our final dollar, we took what we presumed was a flashy display ad and announced our Grand Opening.

Then, on the day of days, we sauntered casually down to our new studio fully expecting to wedge our way through the crowd waiting for dance lessons. Yes, we actually believed in those days that all that was necessary to become a success in the dance teaching business was to find a location, insert an ad and sit back and wait. (The latter, we discovered proved to be our only sound reasoning.) (TO BE CONTINUED)

Gene Kelly & Leslie Caron in "An American In Paris"

(PHONY TALENT SCOUTS CONT'D FROM P8.)

So-called publicity counselors had obtained photos of college students from photographers who had taken the students' class pictures. The fast-talking counselors had then approached parents of the students with rosy reports of the opportunities awaiting their offspring in television and the movies.

The salesmen demanded between $50 to $100 for their vaguely outlined services as talent promoters. Also, they guaranteed employment for the students. Immediately, the Photographers Association of America announced it was absolutely illegal for a photographer to permit anyone to use his negatives without permission of the person depicted. As a result, several of the victims are planning legal suits against the photographers who were so free-handed with their pictures.

In some cities, crooked photographers have been found working hand-in-hand with equally unscrupulous model or theatrical agencies. The photographer charges you a round $50 for your portrait. Then he may charge you an additional "talent scout" fee for directing you to the agency—from whom he collects a tidy commission for sending you there.

Many novices were hoodwinked recently by an advertisement in a New York City newspaper which read:

"Wanted: Singers, Dancers, Actors (Non-Professionals)—CBS Radio Theatre Bldg. — For Amateur Performances of Famous Broadway musicals. Now casting!"

When the students arrived there, the "director" demanded a $5.00 deposit from each one of them, and also additional monthly payments of $4 for "talent training" until the alleged Broadway show was to be produced. The gabby director was eloquent about everything—except where and when the show was to be produced, by whom it was to be financed, and his qualifications for instructing the novices. He collected a considerable amount of money from the naive neophytes until the New York Better Business Bureau went into action.

(TO BE CONCLUDED IN THE AUGUST ISSUE.)

eslie Caron

AN AMERICAN IN PARIS,' MGM'S ST MUSICAL, INTRODUCES GENE Y'S BALLERINA DISCOVERY, E CARON. AT 15 LESLIE WAS ING SOLO BITS FOR ROLAND T. BALLET DES CHAMPS ELYSEES EOGRAPHER.

T WAS ABOUT THIS TIME THAT LICHINE WAS STAGING A SER- F BALLETS IN PARIS. LICH- WAS SO IMPRESSED WITH THE IFUL BALLERINA THAT HE GAVE A LEADING ROLE IN 'LA REC- E,' IN WHICH SHE PORTRAYED SPHINX. AT EIGHT O'CLOCK ING NIGHT LESLIE CARON WAS TICALLY AN UNKNOWN DANCER. WHEN THE CURTAIN CAME DOWN THE LAST TIME AT ELEVEN OCK SHE WAS THE TOAST OF S.

OR THE NEXT TWO YEARS LESLIE ED EUROPE AND ASIA WITH THE ET DES CHAMPS ELYSEES AND A NUMBER OF COMMAND PER- ANCES WHICH INCLUDED SUCH ITARIES AS THE KING OF EGYPT AND THE QUEENS OF ENGLAND AND GREECE.

IT WAS IN 1948, WHEN LESLIE WAS 16, THAT GENE KELLY, WHILE VISITING PARIS, ATTENDED A PERFORMANCE OF THE BALLET DES CHAMPS ELYSEES AND AFTER THE SHOW, WENT BACKSTAGE TO COMPLIMENT THE BRILLIANT DANSEUSE. BUT LESLIE, EXTREMELY SHY, HAD DELIBERATELY AVOIDED MEETING HIM.

WHEN KELLY RETURNED TO PARIS IN 1950 IN SEARCH OF A FRENCH GIRL TO PLAY THE LEAD WITH HIM IN AN AMERICAN IN PARIS, HE SOUGHT OUT LESLIE AND TESTED HER FOR THE PART. THE TEST WAS FLOWN TO MGM IN CULVER CITY AND THE RESULTANT RESPONSE WAS SO ENTHUSIASTIC THAT SHE WAS IMMEDIATELY SIGNED TO A CONTRACT.

IN AN AMERICAN IN PARIS' LESLIE CARON HAS AMPLE OPPORTUNITY TO

(CONCLUDED ON PAGE 14)

It's a Fact!

Le Ballet Comique de la Reine (1581) was the first dramatic ballet of any importance from which the history of the art may be said to begin.

★★★★★

Fred Astaire was 5 years old when he and his sister, Adele, 18 months his senior, first began to take dance lessons. At the age of 7 they became a brother-and-sister dance act. A year later they were hailed by New York audiences as child dancing sensations.

★★★★★

Early day vaudeville houses in the 19th century often employed the use of a hook attached to the end of a pole in order to remove amateur performers whose acts weren't up to par. Hence the term: 'Get the hook.'

★★★★★

Originally the Ballet was essentially a Court entertainment and the first Ballet on record was performed in Italy in 1489 at the wedding of the Duke of Milan.

★★★★★

One of the early writers on the antiquity of the dance states: 'The stars conform to laws of co-ordinated movement. 'Co-ordinated movement' is the definition of dancing, which therefore is older than humanity.'

★★★★★

Dancing first reached its peak during the reign of Augustus in Rome. At this time there were no fewer than 3000 foreign women dancers within the walls of Rome.

★★★★★

Jean Babilee, considered France's greatest male dancer, once hung by his neck from a gallows for 60 seconds with only an arm wrapped around a pillar for support. (Jean Cocteau's *Le Jeune Homme et la Mort.*) ★ ★ ★ ★

(CONT'D FROM PAGE 13)

DISPLAY BOTH HER ACTING AND DANCING ABILITIES. THE BALLET SCENE, ONE OF HOLLYWOOD'S MOST AMBITITIOUS DANCE SEQUENCES EVER FILMED, RUNS SEVENTEEN AND ONE HALF MINUTES AND IS SHOT IN NINE DIFFERENT SCENES AGAINST PARISIAN SETTINGS, EACH PAINTED IN THE STYLE OF A FAMOUS ARTIST. -CURTAIN-

BE THE FIRST IN YOUR AREA TO TEACH

The Mac ARTHUR SWING!

GREATEST BALLROOM DANCE EVER COMPOSED! EVERY STEP PORTRAYS AN IMPORTANT INCIDENT IN THE LIFE OF GENERAL MAC ARTHUR! *CASH IN NOW ON THE GREATEST BUSINESS STIMULATOR EVER OFFERED TO DANCE TEACHERS!*

COPYRIGHTED COMPLETE EASY TO UNDERSTAND ILLUSTRATED INSTRUCTIONS AT $3.00. AVAILABLE ONLY FROM:

(SEND CASH OR MONEY ORDER. NO C.O.D.'s)
DANCE TIME, 1708 W. FLORENCE—LOS ANGELES, 44, CALIF.
(Subscribe to DANCE TIME, the only nation-wide Ballroom publication in America, $2.00 per year.)

laugh lines

A man received the following letter from his dancer son who had joined a roadshow:

'Dear Dad: I have made a great success. Please send me $25 to pay the landlady,

Your devoted son, Benny,

P.S. Since writing this letter I am ashamed to ask you for the money, therefore I pray it does not reach you.

The son was surprised when he received this reply:

'Dear Benny: Your prayer was answered. The letter did not reach me.

Your loving Dad,

• • •

(CONTINUED FROM PAGE 7)

of this continent as well as in any of the best night clubs. Today, she stands ready to take her rightful place as one of the great Spanish dancers.

CURTAIN

DANCE TRENDS

(CONTINUED FROM PAGE 4.

very disappointing to them to see it only once. However, it does not follow that all steps should be repetitious. Vary your dance with stationary steps, traveling movements, and add a step or two for any dancers in your audience. Try to refrain from creating too many dances that are merely a display of difficult rhythms.

-CURTAIN-

1st Dancer: 'What's you're brother's profession?'

2nd Dancer: 'He's a vegetarian.'

1st Dancer: 'Vegetarian? That's no profession.'

2nd Dancer: For my brother it is. He only eats vegetables because the audience doesn't throw meat--but he lives in hopes.'

• • •

'Don't dance too close to the footlights--they're hot and your corns might pop.'

• • •

1st Dancer: 'They wanted to put me on after the monkey act, but I refused.'

2nd Dancer: 'What's the matter, were you afraid the audience might think it was an encore?'

• • •

Booking Agent: 'Well, Joe, I've lined up a three-week booking for your dancing pigeons'.

Performer: 'You're too late. I've eaten the act.'

Stage Hand: 'Say, you folks sure got a tremendous ovation. What did you do?'

Dance Team: 'We just told them we wouldn't do another number until they quieted down.'

• • •

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